

OCT 21 1941

MFA

The Bulletin of THE MUSEUM OF MODERN ART

| VOLUME IX OCTOBER 1941

MODERN ART FOR CHILDREN
THE EDUCATIONAL PROJECT



RCN
New



*Students arrange many of the exhibitions in the Young People's Gallery. Here a group of boys and girls of high school age plans the exhibition **We Like Modern Art**. The students had expressly asked to arrange an exhibition in which they could explain modern art to their doubting contemporaries. They believed that since they knew the habits and prejudices of their friends, they were better interpreters than adults. The boy in the foreground is holding a ground plan for the gallery installation designed by the group. The result may be seen on p. 6. The exhibition was very popular among high school students, but it was also of great interest to many adult visitors who liked its simplicity and freshness.*

PICTURE ON COVER: *The class in Understanding Modern Art discusses a work in the sculpture garden.*

Copyright 1941. Museum of Modern Art, 11 West 53 Street, New York City

Modern Art for Children—THE EDUCATIONAL PROJECT

"The average American adult reads less than one book a year, and the greatest amount of reading in any community is done by Junior High School pupils. This experience suggests that we may develop a lively interest in the arts in early childhood, reaching a peak somewhat earlier than in the case of reading, and then lose it during the Senior High School, with scarcely a trace of it surviving into adult life . . . The absence of any art program for the average pupil in our Senior High Schools is the gravest problem confronting art education today."

—National Education Association, Department of Education, Report for 1938.

THE ADVISORY COMMITTEE'S IDEA BECOMES A REALITY

Children now have a place in the Museum of Modern Art, assured them by the Advisory Committee when it inaugurated the Educational Project. The Project was based on the idea that the Museum should meet a specific need in education—a need to develop among children and young people an appreciation of the art of their own time and by this means to confirm modern art as a continuation of the cultural tradition.

During the formative years the Advisory Committee recognized the important role which the Museum should play in education, but no definite steps were taken in this direction until 1937 when the Museum established the Educational Project with its Young People's Gallery. The activities were

modest at first. But in the four years of its existence the Project has grown both in size and significance until it has established a nucleus of young people who have a deep and genuine interest in modern art; it has won the respect and cooperation of many of the city's most alert and progressive teachers. Last year students made more than 10,000 visits to the Museum; 25,000 students saw its Rotating Exhibitions in the schools; at least 100 teachers used its resources and approximately 700 people attended its lectures and courses.

UNIQUE POSITION OF THE MUSEUM IN EDUCATION

The enthusiastic response of the schools to the work of the Educational Project has left no doubt of the need for this kind of program. The Museum of Modern Art was, to a great degree, already equipped to conduct such a program because of its excellent collections, its extensive loan exhibitions and its highly trained staff.

For the past twenty-five years educators have been evolving a new philosophy and new methods of teaching art. But the schools had neither the materials nor the men skilled in the art of presenting them dramatically and esthetically. The Museum of Modern Art was among the first to recognize this. It set about to correlate its efforts with those of the educator and in so doing it has exemplified one of the major objectives of modern education: the coordination of the various departments of education in providing an integrated experience for the child. This function gives the Museum a new and vital identity, for it has now become a laboratory

where new methods are discovered and tested, where new techniques are evolved and new teaching materials produced. It is helping to form a new kind of connecting link between the world of art and the world of education. An educator had to be found to assume the responsibility of organizing the resources of the Museum so that its work could be gauged to the understanding of the child and the needs of the classroom.

Such a person was found in Victor D'Amico who has directed the activities of the Project since its inception. As Director of Art at the Fieldston School, New York City, he has first-hand knowledge of the teacher's problems. Before coming to the Project he had made an extensive survey of art education in the United States for the General Education Board and also a similar survey in Mexico, during which he acquired a broad knowledge of educational trends as well as valuable contacts throughout the country.

THE PROJECT GROWS FROM 10 TO 25 SCHOOLS

Only ten schools in the Metropolitan area became members of the Project the first year because the resources of the Project were limited and it was desirable to make comprehensive and detailed studies. The greatest need in art education was in the secondary schools. "The tradition is now pretty firmly established that one may elect the arts in the Senior High School only if one is so unusually talented as to justify the suspicion that one could earn money by it, or if one is a failure in the academic subjects."* To combat this devastating tradition, the Project concentrated all its efforts on the secondary schools. Only high schools were included

**National Education Association Department of Education, Report for 1938.*

as members. These schools collaborated in experiments through which the Museum was to determine the character of the needs and possible ways of meeting them. The program as it was developed during the first year included exhibitions sent to the schools, lectures for teachers, gallery tours and discussions of exhibitions in the Young People's Gallery and the Museum. In return for these services schools agreed to cooperate in the investigations of the Project. As the Project expanded, the number of schools invited to participate increased from ten in 1937 to twenty-five in 1941.

Last year, after the services had been tested for three years and found adequate for teaching, they were offered to other schools on a fee basis. Many schools in New York City and throughout the country have availed themselves of this opportunity.

SCIENTIFIC INVESTIGATION

The needs of the schools were studied on a scientific basis. Children's preferences as to





Special equipment designed for the purpose converts the gallery into a studio in a few minutes. The desks may be folded up and set unobtrusively against the walls. The work on the walls is part of the exhibition Childhood to Maturity by Dahlov Zorach Ipcar, shown in the gallery during October and November, 1939.

subject matter, media, techniques and size in works of art were analyzed. Variations in respect to age level, background, intellectual capacity and artistic ability all contributed in determining the kind and nature of the exhibitions. In matters of choice little or no scientific investigation was required, for children are outspoken about most of their preferences. Two eight year-old boys came into a Museum gallery one day, looked around and said plaintively, "But there aren't any animals," and walked out. Adolescent boys and girls see art through their individual prejudices. Girls desiring to be popular and to appear beautiful are repulsed

at distortions of the female figure. Older adolescent boys often react the same way. One boy remarked that he could not enjoy Matisse's *Standing Woman* because it did not fit his ideal of womanhood. If children are treated as intelligent human beings and given the warmth and confidence of the adult, they will open the way into the inner sanctum of their creative being which is indeed a rare place.

Distinct preferences were found among boys and girls. Boys preferred pictures with subject matter dealing with airplanes, boats, automobiles and other mechanical objects. They liked pictures portraying action such

The exhibition, We Like Modern Art, was arranged under eleven different groupings such as "We Like Modern Art Because it is Experimental; Inventive; Humorous." The students also wrote the labels. This is a sample one interpreting a mobile by Alexander Calder:

"In this Calder Mobile we find a true example of abstract art. It is not understandable in the logical or realistic sense. That is, it does not represent a seen object. It has a sort of mystery about it in the way it pleases you without knowing what it is or what it is for. It has balance, detail and movement."



as boxing or war. They did not like pictures that were merely charming and avoided those which were feminine either in rendering or in content. Girls, on the other hand, showed little interest in mechanical or war themes, but responded readily to pretty scenes and to themes in which girls or mothers featured. Both boys and girls responded to human interest pictures portraying either the suffering or the ideals of man. Daumier, Käthe Kollwitz and Mervin Jules were among the favorites. One student expressed his opinion of subject matter in his appraisal of a sculptured head by Despiau. "I don't like it," said he, "there's no suffering in it."

Teachers often fail to recognize that they should be teaching children rather than art. Art is a highly emotional matter for the child, and the teacher must approach the problem of appreciation through the emotions, even though he may have to accept many sentimental expressions from the child. He must reach the child's understanding through any door that is open to him. Often the child's apparent prejudice or unconcern is merely a mask for his deeper feelings.

The results of all these investigations have been useful in arranging exhibitions and other visual materials which were attuned to the child's understanding and fancy; they have helped in organizing new methods of teaching which made the study of art a vital, pleasurable experience. These methods have been transmitted to other teachers in the courses offered by the Project, and many of them have confessed that they have revolutionized their teaching as a result. The findings were validated by intensive examination and written analyses in writing. Students have been ready and direct with their criticism. Commenting on the exhibition *Abstract Painting* one student remarked:

"I was displeased with Mondrian's *Composition in Rectangles*. It was all rectangles and lines and gave no story." Another commented: "I liked the show because I could imagine the pictures to be anything I wanted them to be as they didn't portray anything in particular and allowed your imagination much play." The exhibitions were revised on the basis of criticisms by teachers and students and, after a period of continuous evaluation, they have proved adequate to the requirements of most schools.

ACTIVITIES FOR CHILDREN

The Young People's Gallery was established so that children might have a place in the Museum where they could feel at home and where activities are held for their own pleasure and satisfaction. It is now a permanent gallery on the third floor. Activities include demonstrations by artists, exhibitions for children, exhibitions arranged by children and discussion groups. The gallery is so arranged that it may be converted into a classroom. Equipment designed by the Director of the Project includes drawing tables which may be used individually, attached in long bands or set up into one large table. These fold into compact units and form a wainscoting around the room when not in use. In addition there are two sets of folding cork screens which when opened provide a working surface as well as deep shelves which act as easels for displaying pictures. The stools used for seating were designed by the well-known Finnish architect Alvar Aalto.

A popular place with children, the Young People's Gallery is the frequent gathering place for those who want to discover what new experience has been planned for them. Saturday is the children's busy day when discussion classes and demonstrations by

artists are in full swing. All are invited to visit the Young People's Gallery, but it is children in Project schools who participate most actively. Each child in the Project receives a membership card which admits him to the Museum at any time. The children use these cards freely and take great pride in their membership. Teachers say that this system has encouraged the museum habit among students and has greatly increased their interest in modern art.

CHILDREN ARRANGE THEIR OWN EXHIBITIONS

Children arrange many of the exhibitions in the Young People's Gallery. They have developed very concrete ideas of what they wish to find in the pictures they select. One 15-year old girl expressed, in the following definition, her idea of what she looked for: "A good drawing should have some definite balance or definite unbalance, a definite subject with a purpose for drawing it." A jury made up of students from each Project school meets under the guidance of the Project Director to choose the exhibition, arrange it and design the installation. This practice is unique with the Museum of Modern Art. It offers the student the invaluable experience of coming in direct contact with masterpieces of his day and in assuming an active part in working with them. An important aspect is that the student becomes an excellent interpreter of modern art to those of his own age and understanding.

EXHIBITIONS ARRANGED FOR CHILDREN

Exhibitions are arranged with the collaboration of the curatorial staff to introduce new fields of art to the child, to stimulate his

curiosity and to increase his understanding of modern art. For example, the exhibition of *Machine Art* was an entirely new adventure for most children and caused them to find art in the most unexpected places. *Transitions and Contrasts in Modern Art* showed the various transitions from realism to abstraction and demonstrated the parallel movements in the many fields of modern art.

GALLERY VISITS

A specially trained staff-member takes groups from Project schools on tours of the Museum Collection and the current loan exhibitions and answers the children's questions. Children like to discuss modern art because it is provocative and stimulating to them. For this reason there are no formal lectures, but the instructor carries on an interplay of questions and answers so that she can be alert to the interests and enthusiasms of the group.

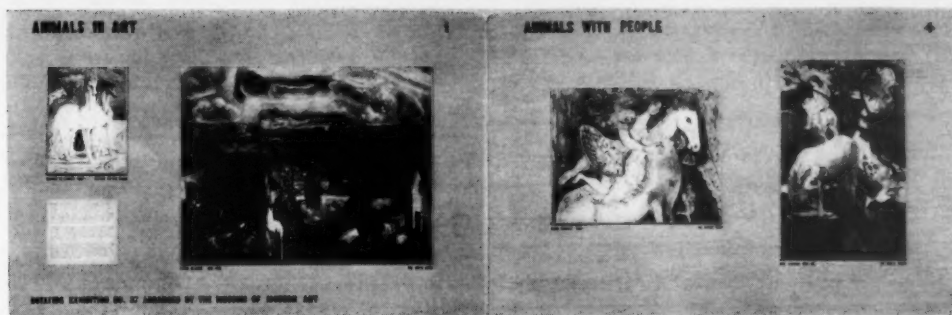
ARTISTS' DEMONSTRATIONS FOR CHILDREN

The contact of the artist with the child is of value psychologically as well as visually. Child and artist have a great deal in common with each other for they both have the affection and gift for visual expression. Their language is similar, for it is simple and direct. Since children often have a reverence for the artist, they observe him with acute awareness. Such demonstrations are a boon to the teacher for they dramatize art and stimulate the child to greater achievement and new experiences.

41 EXHIBITIONS FOR SCHOOLS

Forty-one of the fifty-four exhibitions designed and produced for schools have been found of permanent value and have with-

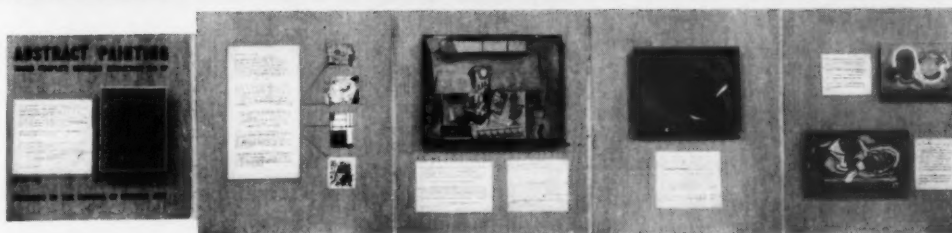
Two panels from the Rotating Exhibition Animals in Art.



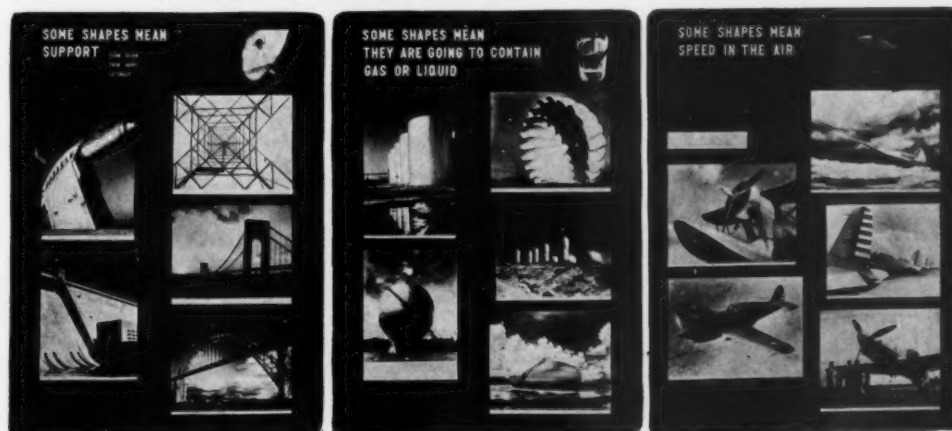
The Graphic Arts exhibition is set up in tables which are easily installed. Each process is displayed in a separate case which is installed by setting it on the legs and opening the lid.



Abstract Painting, color reproductions of the works of leading abstract artists effectively displayed. Labels introduce the child to the artist and his work. Contrary to general belief, children request long and numerous labels.



Shapes of Things, an exhibition of industrial design, especially planned to meet the interests of high school boys.



stood the intensive examination of both teachers and pupils. Exhibitions include painting, architecture, industrial design, poster, theatre and motion picture. The exhibitions are rotated among the Project schools or rented by schools outside the Project.

The proper presentation of exhibitions requires not only the physical equipment but also a knowledge of school teaching programs. In most cases the exhibitions are devised to present their subject completely and adequately without the help of the teacher. Teachers have complimented the exhibitions in this respect and often refer to them as "self-contained teaching units." Exhibitions are correlated closely with the curriculum to enrich the scope of the teacher's presentation. They are suited to available space in the schools, both in size and in type of installation. Because schools possess almost no proper facilities for showing exhibitions, and because teachers often have neither the time nor the skill to set them up, each show is arranged so that there is a minimum of installation. Most require only the hanging of panels or are arranged with ready-made easels which simply unfold. The exhibitions are in great demand and are in continuous circulation. As a result of many requests for rotating exhibition material, small exhibitions now in preparation will be circulated among more than 200 schools throughout the nation. Typical of the desire for such material was the plea from the Director of Art of the Denver Public Schools: "One of the greatest needs in secondary education today is more visual materials of the type you have assembled, interpreted by the splendid labels that accompany it. It is my sincere hope, and I know that I voice the opinion of many other supervisors and teachers of art, that the Museum of Modern Art can soon extend

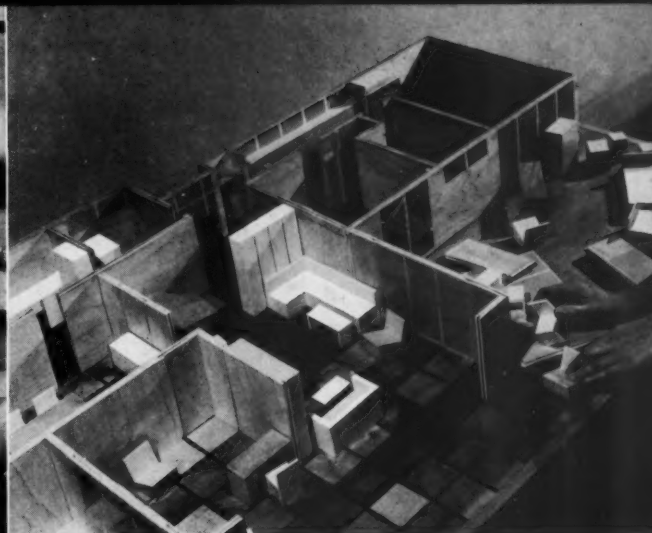
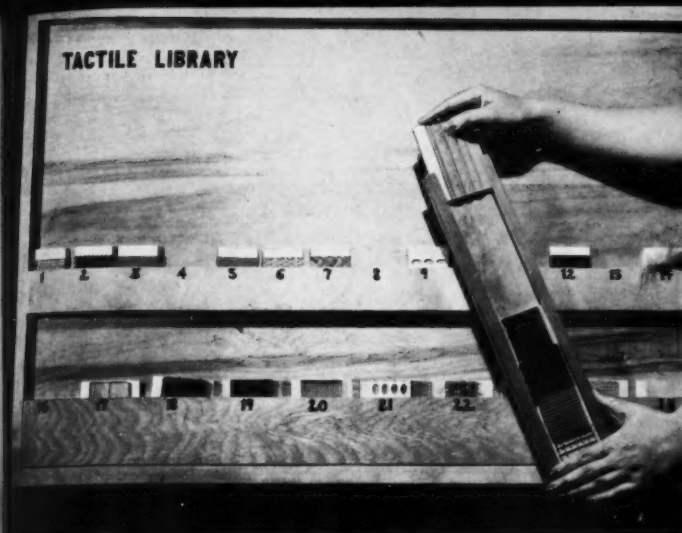
such a service to us." This service will now reach into the rural districts and backwoods of the country where there is often neither a museum nor a gallery for miles. For many it will be their introduction to modern art. The subject matter and content of the small exhibitions has been decided by a survey of 10,000 schools made by the Educational Project last spring, a survey which revealed the teaching requirements of the smaller school.

CHILDREN LEARN ABOUT MODERN ART

Two kinds of classes are held on Saturdays, for both members' children and children from the city's public schools, to give those who desire it a deeper understanding of modern art. The first type includes observation of works of art and a discussion of their meaning and importance, the second involves working in some art medium such as paint or clay. Students engage in both discussions and studio work according to their inclination and ability. There is no intention to produce artists or to work at art for its own sake.

PUBLICATIONS FOR CHILDREN

There is no good reading matter published which aims to develop in children an understanding of modern art. Therefore the Educational Project has begun a series of simple publications, to be called *Introductory Series to the Modern Arts*, to appear in pamphlet form with perforations so that the various numbers may form a loose-leaf text. The first, *Designing a Stage Setting*, will be available this fall. Each publication will cover one phase of modern art and will contain brief text by an authority on the subject together with ample illustrations. Pamphlets on paint-



Because children like activity, experimental models accompany exhibitions whenever possible. The model gives the child the opportunity to experience a basic principle set forth by the exhibition.

RIGHT: *A twelve-year-old girl arranges units from the model in Modern Architecture.*

UPPER LEFT: *A tactile library designed by Moholy-Nagy and Victor D'Amico permits a student to make a tactile chart of his own. It is one of two models in the exhibition Preliminary Course of the Bauhaus.*

UPPER RIGHT: *The model for Modern Interiors includes wall sections and miniature furniture with which the student may work out various arrangements in home design.*

ing will contain first-rate color reproductions. Publications of this kind will be of great value to education, for not only is there need for such material, but there is little hope that commercial publishers will be able or willing to fill it. Such publications will doubtless find a great demand and a ready market.

SERVING THE TEACHER

Since the teacher is the most vital single factor in education, the Project undertook various activities both to train the young teacher and to keep the trained teacher abreast of the times.

Lectures and courses were arranged for the teacher. Speakers outstanding in their respective fields, such as art education, psychology and the arts, have lectured to teachers of Project schools. Among these have been:

Caroline Zachry; psychologist and educator

George Grosz; painter

Dr. Edward Liss; psychiatrist

Frederick Kiesler; architect

Sheldon Cheney; author and lecturer on the arts

A course, *Techniques of Teaching Art Appreciation*, has been taught by the Project Director at Teachers College in collaboration with the Museum for the past four years. The course is specifically designed for educating the beginning teacher in the methods of developing the creative instincts of children and increasing their knowledge of modern art. It places special emphasis on the effective use of materials in the planning of exhibitions. In addition to studying the available resources of institutions of his own community, the teacher learns how to display materials for his own teaching in order to dramatize art education. Through this

course teachers from all over the country have become familiar with the program of the Educational Project, thus spreading the Project's influence and practices.

A course on *Introduction to Modern Art* will be offered in the Spring term. It will be open to teachers of all subjects, to principals and to administrators; it will include a series of lectures by curators of various departments and invited speakers.

LOOKING AHEAD

In view of the brief existence of the Project the results have been highly satisfactory. The Project has made a good beginning in serving the schools in and near the city. It has provided materials for secondary schools throughout the country which have budgets to rent them and space to install them. But the majority of schools in the country have access to no materials, and their budgets are extremely limited. For them small exhibitions now being prepared are but the first step in helping to meet their needs. It is recognized therefore that these achievements are a mere indication of the important role that the Museum should fill in education. The beginning is significant and reassuring. It is hoped that the Project will greatly expand, that its materials and methods may be available to more and more schools. The Project will continue its experiments in the search for new ways to meet the needs of education and to bring modern art to the youth of America. In the training of youth is the investment for the continuance of modern art and the development of those who will carry on this tradition. The Educational Project, though modest by comparison with the more extensive and elaborate activities of the Museum, may become one of its greatest future activities.

Museum Notes:

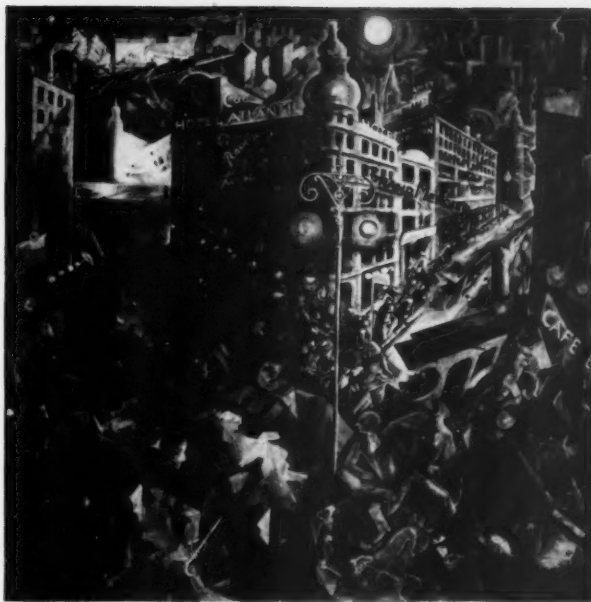
GEORGE GROSZ: Exhibition October 7-November 2

The retrospective exhibition of the work of George Grosz, now being shown in the Museum of Modern Art, demonstrates the extraordinary versatility of this distinguished painter and caricaturist. Now one of the most brilliant American masters of watercolor, Grosz's work has elicited high praise from our critics; some of his oils command attention throughout the country; but it was his satirical drawings done in Germany during the 1920s which brought him world-wide fame.

Born in Berlin in 1893, Grosz was educated in Dresden and Berlin art schools where he earned a living by drawing illustrations for book jackets and humorous magazines. Dissatisfied with the routine training of drawing from plaster casts, he searched

NEW YORK HARBOR, *Watercolor*, 1936. Lent by the Walker Gallery.

Grosz has devoted a great deal of time to watercolors both before and since his arrival in this country. It is a medium in which he shows a highly original style and an unsurpassed technical virtuosity. His watercolor technique provides a striking contrast to his caricatures, as may be seen by comparing this picture with the print on the following page. Many of Grosz's caricatures, done in his German period, are at first glance disarming in their apparently casual, almost childlike style; this at the same time made them shockingly effective—as if a six-year old were to speak with the tongue of Juvenal or Swift or Heine.



BIG CITY, 1917. Lent by Dr. Victor Steiner.

Strong influence of the Italian Futurists is evident in this early oil painting unusual in the work of George Grosz who, up to 1936, worked principally in watercolor or pen and ink. Its color, its geometric design and movement express the city's noise and activity, a subject which Grosz was later to handle with a technique completely his own.

for other and newer inspiration. A visit to Paris in 1912 familiarized him with the work of Picasso and Chagall which proved to be a great impetus to the young artist. But it was the large Italian Futurist exhibition held in Berlin in 1913 which actually turned Grosz onto the path he was to follow. The direct influence of the Futurists is apparent in the early works included in the Museum's exhibition.

Except for two furloughs, Grosz served in the trenches from 1914 to 1918, but he nevertheless managed to produce so many drawings that he found himself famous upon his return to Berlin. For the next ten years, as Europe's most renowned caricaturist, he produced one volume of drawings after another. These caricatures combine angry satire with ferocious ridicule. The discouragement and desperate poverty in Germany following the close of the first World War moved the artist to protest against both military leaders and war profiteers. He lashed at their arrogance, callousness and stupidity with an even fiercer hatred than that of Dean Swift whose implacable satire is at times close in spirit to that of



"Under my rule it shall be brought to pass that potatoes and small beer shall be considered a holiday treat; and woe to him who meets my eye with the audacious front of health . . . Haggard want and crouching fear are my insignia; and in this livery will I clothe ye."—From Schiller, *The Robbers*. This is one of a portfolio of nine lithographs illustrating sentences from Schiller. The series was done in 1922 shortly after the German post-war famine.

Grosz. Like Swift, too, he was fascinated by the most sordid and bestial qualities of mankind. "We were young men in our formative years," says Grosz. "Perhaps unconsciously we became accusers, and fighters for a better humanity." So inciting were his vitriolic attacks that Grosz was actually jailed for a brief period in 1923 on fabricated charges of indecency and sacrilege.

Early in the rise of the Nazi movement Grosz turned his insulting attacks against this new outrage. By 1932 Grosz realized that he would have to leave Germany. On invitation of the Art Students League in New York, he came to the United States to teach and has returned only once to Germany to bring his family here.

This migration was, in a way, a fulfillment of a youthful dream, for even twenty-five years ago Grosz had developed a romantic interest in America. He followed the American movies, read our comic strips and wore American ready-made clothes. Although he continued to depict the sordid and corrupt in some of his American work, he has nevertheless tried to forget the bitterness of his lost battle in Germany. In recent years his work has been largely

in oils and watercolors rather than in caricature, and his vitriolic assaults upon human baseness have become less and less apparent. His satirical skill, however, may be seen in the recent drawings which illustrate Ben Hecht's "1001 New York Nights."

The current exhibition comprises 54 oils, drawings, watercolors and theatre designs from the years 1914 to 1940. This is one of the exhibitions which has been assembled and sent on tour through the country by the Museum's Department of Circulating Exhibitions. This is its first showing in New York City.

THE MUSEUM COLLECTION:

On the 21st of October a new gallery for a section of the Museum Collection of painting and sculpture will open to the public. This will be the first of several galleries to be devoted to the carefully studied experimental installation of the Museum Collection; others will be added during the season as time and space permit. This first gallery will exhibit the work of those artists variously called primitive, popular, naive or self-taught.

The European paintings are headed by Rousseau's *Sleeping Gypsy*, the gift of Mrs. Simon Guggenheim; the Americans by several masterpieces of 19th-century popular sculpture and painting selected from the collection presented by Mrs. John D. Rockefeller, Jr. Among the 20th-century primitives are Kane, Pickett, Bauchant, Hirshfield, Bombois and a number of others. Eight new acquisitions will add to the interest of the group.

Until such time as newly reinstalled galleries may be added, many of the Museum's best paintings will remain on view in the present temporary installation.

NEW ACQUISITIONS:

One of the most important acquisitions in the Museum's history, van Gogh's *Starry Night*, acquired through the Lillie P. Bliss Bequest, has been placed on view in the galleries of the Museum Collection. On other walls of the gallery will be hung works from the Museum Collection by van Gogh's friends or contemporaries, Cézanne, Seurat, Gauguin, Pissarro, Ensor and Redon, all of them painted within approximately five years of van Gogh's painting.

The Museum has recently added to its collection of "modern primitives" a distinguished group of paintings by American and European artists. On October 21 these paintings will be exhibited in the galleries described above under the heading Museum Collection.

ORGANIC DESIGN:

The important exhibition *Organic Design in Home Furnishings* which opened at the Museum on September 24 will be on view until November 9. A year ago the Department of Industrial Design inaugurated a competition for the design of furniture, fabrics and lamps and, with the collaboration of a group of twelve large department stores, the winning designs were put into production. The exhibition at the Museum deals with the design aspects of the entire project; the sponsoring stores are offering the products for sale. After its New York showing the exhibition will go on tour.

PICTURES FOR CHILDREN:

The Educational Project is sponsoring a competition for pictures to appeal to children between the ages of five and twelve years. This is the result of many requests from parents and teachers for pictures of esthetic merit which can be reproduced at low cost. All entries must be reproduced through the silk screen process. The competition will close on November 20, 1941. Prize winning prints will be shown in the Young People's Gallery on December 9th. For further information, write to Victor D'Amico, Director of Educational Project, Museum of Modern Art.

Films:

PART II: THE SOUND FILM

(Note: For films prior to November 1, see the September Bulletin)

63. THE TALKIES ARRIVE; Nov. 1, 2
1927 THE JAZZ SINGER, directed by Alan Crossland, with Al Jolson (Warner Bros.)
1927 MOVIE TONE NEWSREEL, with George Bernard Shaw (Twentieth Century-Fox)
1928 STEAMBOAT WILLIE, by Walt Disney (Disney)
64. THE FIRST ALL-TALKIE; Nov. 3, 4
1928 THE LIGHTS OF NEW YORK, directed by Bryan Foy, with Helene Costello (Warner Bros.)
65. THE MICROPHONE MOVES; Nov. 5, 6
1929 HALLELUJAH, directed by King Vidor, with Daniel L. Haynes and Nina Mae McKinney (Loew's)
66. THE MUSICAL TALKIE; Nov. 7, 8
1929 THE LOVE PARADE, directed by Ernst Lubitsch, with Maurice Chevalier and Jeanette MacDonald (Paramount)
67. THE GANGSTER FILM (II); Nov. 9, 10
1930 LITTLE CAESAR, directed by Mervyn LeRoy, with Edward G. Robinson (Warner Bros.)
68. GARBO TALKS; Nov. 11, 12
1930 ANNA CHRISTIE, directed by Clarence Brown, with Greta Garbo (Loew's)
69. THE STAR VEHICLE (VII); Nov. 13, 14
1930 MOROCCO, directed by Josef von Sternberg, with Marlene Dietrich and Gary Cooper (Paramount)
70. WAR IN RETROSPECT (III); Nov. 15, 16
1930 ALL QUIET ON THE WESTERN FRONT, directed by Lewis Milestone (Universal)
71. THE GANGSTER FILM (III); Nov. 17, 18
1931 PUBLIC ENEMY, directed by William Wellman, with James Cagney (Warner Bros.)
72. THE GERMAN FILM (VIII); Nov. 19, 20
1931 MAEDCHEN IN UNIFORM, directed by Leontine Sagan, with Dorothea Wieck and Hertha Thiele (Krimsky and Cochran)
73. THE COMEDY TRADITION (IX); Nov. 21, 22
1931 BLONDE CRAZY, directed by Roy Del Ruth, with James Cagney and Joan Blondell (Warner Bros.)
1928 SEX LIFE OF A POLYP, with Robert Benchley (Twentieth Century-Fox)
74. STAGE INTO SCREEN; Nov. 23, 24
1931 OUTWARD BOUND, directed by Robert Milton, with Leslie Howard and Douglas Fairbanks, Jr. (Warner Bros.)
75. THE SWEDISH FILM (III); Nov. 25, 26
1931 EN NATT, directed by Gustaf Molander, with Gerda Lundequist and Uno Henning (Svensk Filmindustri)
76. THE STAR VEHICLE (VIII); Nov. 27, 28
1931 SUSAN LENNOX, HER RISE AND FALL, directed by Robert Z. Leonard, with Greta Garbo and Clark Gable (Loew's)
77. THE COMEDY TRADITION (X); Nov. 29, 30
1932 TROUBLE IN PARADISE, directed by Ernst Lubitsch, with Miriam Hopkins, Kay Francis and Herbert Marshall (Paramount)

Circulating Exhibitions: OCTOBER—NOVEMBER

<i>City</i>	<i>Institution</i>	<i>Exhibition</i>	<i>Dates</i>
ANDOVER, MASS.	Addison Gallery of American Art	Manufacturing Modern Furniture	Nov. 12-Dec. 15
DURHAM, N. H.	University of New Hampshire	The Plan of a Painting	Nov. 18-Dec. 9
EVANSVILLE, IND.	Society of Fine Arts & History	The Popular Art of Mexico	Nov. 1-Nov. 22
GROTON, MASS.	Groton School	Barlach's "Singing Man"	Nov. 3-Nov. 17
HANOVER, N. H.	Dartmouth College	T.V.A. Architecture and Design	Oct. 17-Nov. 9
" "	" "	The Wooden House in America	Nov. 10-Nov. 24
ITHACA, N. Y.	Cornell University	Furniture Design Today	Nov. 5-Nov. 26
KENT, OHIO	Kent State University	The Face of America	Nov. 3-Nov. 17
LAFAYETTE, IND.	Purdue University	A History of American Movies	Oct. 17-Nov. 7
MIDDLEBURY, VT.	Middlebury College	Ancestral Sources of Modern Painting	Nov. 6-Nov. 20
" "	" "	Picasso's "Seated Man" 1911	Nov. 13-Nov. 27
NEW LONDON, CONN.	Lyman Allyn Museum	The American Dance	Oct. 20-Nov. 10
NEW ORLEANS, LA.	Isaac Delgado Museum	Murals by Portinari	Nov. 9-Dec. 7
NORTHFIELD, MINN.	Carleton College	English Color Lithographs	Nov. 3-Nov. 17
" "	" "	Twelve Small Pictures	Nov. 3-Nov. 17
PARKERSBURG, W. VA.	Parkersburg Fine Arts Center	Georges Rouault Prints	Nov. 14-Dec. 4
PITTSBURGH, PA.	Buhl Planetarium & Institute	Posters for National Defense	Nov. 7-Dec. 1
" "	Kaufmann Department Stores, Inc.	Useful Objects under \$10.00	Nov. 3-Nov. 24
STATE COLLEGE, PA.	Pennsylvania State College	Fifteen American Sculptors	Nov. 5-Nov. 26
TORONTO, CANADA	Art Gallery of Toronto	Britain at War	Nov. 14-Dec. 14
UTICA, N. Y.	Munson-Williams-Proctor Institute	Picasso's "Seated Man" 1911	Nov. 1-Nov. 10
" "	" "	Picasso: Epochs in his Art	Nov. 1-Nov. 24
WORCESTER, MASS.	Worcester Art Museum	Indian Art of the United States	Oct. 22-Nov. 23

SECONDARY SCHOOL EXHIBITIONS: Itinerary Schedule

CHATTANOOGA, TENN.	Chattanooga Art Association	Graphic Arts	Oct. 15-Oct. 30
LAWRENCEVILLE, N. J.	Lawrenceville School	The Modern Poster	Nov. 1-Nov. 15
MIDDLEBURY, VT.	Middlebury College	Vincent van Gogh (color reproductions)	Oct. 23-Nov. 6
STATESBORO, GA.	Georgia State Teachers College	Useful Objects under \$5.00	Oct. 29-Nov. 12

